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Plays for Amateurs

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THE UNIVERSITY OF NORTH CAROLINA RECORD



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COMMUNITY DRAMA SERVICE

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BUREAU OF EXTENSION,
University of North Carolina,
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THE UNIVERSITY OF NORTH CAROLINA RECORD

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PLAYS FOR AMATEURS

By FREDERICK HENRY KOCH

Professor of Dramatic Literature

and

ELIZABETH A. LAY

CHAPEL HILL, N. C.
1920

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INTRODUCTION

The play's the thing!

The cultivation of the dramatic instinct is of vital importance to every one. For play is the universal expression of the creative impulse. It is "the purest and most spiritual activity of mankind," declared Froebel long ago, and "holds the source of all that is good."

Yet the important place of the dramatic in the life of the child and youth has, until recent years, received but little attention. Its educational values have been but vaguely understood, and, for the most part, they have been completely neglected.

Rightly directed the dramatic becomes a powerful instrument for developing personality and for the upbuilding of character. "No agency of culture is more truly or purely humanistic," according to the pioneer in modern teaching, Mr. G. Stanley Hall.

THE EDUCATIONAL THEATRE

The work of the Children's Educational Theatre, chartered in 1912 by the Regents of the University of the State of New York, has demonstrated the values of the extensive use of the acted drama as an effective means of training the emotions of the child, of quickening the imagination, and of directing the will along constructive lines.

Our teaching methods have been almost wholly intellectual. We have failed to take into account the cultivation of the underlying emotions, and the right direction of the will. As Professor Ward has pointed out, such methods are likely to result in a weakened capacity for action in the child.

Of the work of the Children's Educational Theatre Ex-President Eliot of Harvard speaks with prophetic outlook: "Here is the tremendous power over children utilized for their good I say this power, developed in a very striking way, is one that ought to be at least in every school in the country, and moreover I believe it is going to be."

LIBRARY SETS
NOTES

THE DRAMA IN THE COMMUNITY

In recent years the dramatic has been given a more and more important place in the schools, and in community life. There is today a widespread interest in the presentation of plays in our schools and colleges, in the towns and villages, and even in the remote country districts. This revival of the "home-talent" performance is indicated by the formation of "community players" and "neighborhood players" on every side. There is an insistent demand on the part of these amateur groups for plays that will be better than the artificial sensations and the brainless amusement commonly offered by the local moving-picture house and the commercial stage. There is evident on the part of the people a desire for plays that will afford wholesome enjoyment. There seems to be an increasing demand on the part of the community for genuinely constructive recreation in worthy communal expression. These are heartening signs in this post-war period of new social strivings.

To meet this need the University through its Bureau of Extension has established a division of Community Drama to assist those interested in promoting community expression by means of plays, pageants and festivals. This division contemplates the publication of various bulletins designed to be of practical assistance to workers in this important field of civic development.

SELECTED PLAYS FOR AMATEURS

The present list of plays is designed to be of assistance to amateurs in our schools and colleges and to any organization seeking plays fitted to their requirements. It is not an exhaustive list by any means, but it is hoped that the selections may be found practicable within the limits of the classifications given.

Some of the plays have distinct "literary" value, others are merely dramatic; all have the stamp of successful production by amateurs. Many are included as easy to produce, in the hope that they may serve as stepping-stones to the presentation of plays of distinct excellence. Some of the simpler plays recently produced by various Little Theatre companies are included as expressing something of the insurgent movement

in the theatre today. There has been no attempt to pass judgment upon the merits of the plays beyond suggesting such characteristics as may be of assistance to those looking for a play adapted to their own immediate needs.

CLASSIFICATION

All the plays listed as "Long Plays" are for an entire evening's performance. The "Short Plays" are practically all one-act pieces with the exception of a few two-act plays too short to be presented by themselves.

Three one-act plays, carefully chosen and combined, will form a program of interesting variety and freshness, besides being much less difficult to produce than a single long play which must be sustained throughout an entire evening. More than this the one-act plays will afford good acting parts for a larger number of people, and will make possible a much more finished performance.

Following the Short Plays will be found a selective list of plays for children—both collections and single plays.

All the plays are classified alphabetically by titles, and there is also an index by authors of the single plays for the convenience of the reader. There is a further classification of the plays adapted to out-of-door performance, plays especially suitable for girls, plays of classic costume, and more difficult plays especially recommended for experienced players, which, it is hoped will be found of further assistance to the amateur producer in search of a play fitted to his particular conditions.

The addresses of the publishers of the play-books referred to in the list are given at the end. The copies to be used in the production of the play should be ordered from the publishers.

PLAY-BOOKS LOANED

The Bureau of Extension will be glad to send for examination copies of any of the plays listed to any citizen of the state. The play-books must be returned within two weeks from the date on which they are received. There is no charge for lending these plays other than that of postage both ways. The Division of Community Drama will be glad to give advice concerning the selection of plays. Such requests will receive the

personal attention of Miss Elizabeth A. Lay. They should convey some idea of the kind of production desired, and the number and skill of the players available.

ROYALTIES

It will be observed that royalty charges are required for the performance of some of the plays. A paragraph from the copyright law of the United States is here quoted in order to make this matter entirely clear:

Sec. 4966.—Any person publicly performing or representing any dramatic or musical composition for which copyright has been obtained, without the consent of the proprietor of said dramatic or musical composition, or his heirs and assigns, shall be liable for damages therefor, such damages in all cases to be assessed at such sum, not less than one hundred dollars for the first and fifty dollars for every subsequent performance, as to the court shall appear to be just. If the unlawful performance and representation be wilful and for profit, such persons shall be guilty of a misdemeanor, and upon conviction be imprisoned for a period not exceeding one year.

Amateur players should realize that they are bound both ethically and legally to secure permission for whatever copyright play they may decide to perform and to pay royalty when required. The author may be addressed in care of the publisher whenever his address is not given.

THE CAROLINA FOLK PLAYS

A number of requests have come for copies of the original folk plays of Carolina life written in the University course in Dramatic Composition, English 31, and produced by the Carolina Playmakers in the "Play-House" constructed as a model community stage in the auditorium of the public school at Chapel Hill.

To meet this demand the first series of these native folk plays will be published presently in book form, illustrated with photographs made of the original production of the plays in Chapel Hill.—F. H. K.

For further information address

THE BUREAU OF EXTENSION,
Chapel Hill, N. C.

LONG PLAYS

FOR A FULL EVENING'S PERFORMANCE

Plays marked with an asterisk are especially adapted to high school production.

The costuming is modern except when otherwise indicated.

THE ADMIRABLE CRICHTON—J. M. Barrie. A delightful comedy of English society life, written with Barrie's best humor and charm. Requires one very good actor. 4 acts. 7 men, 5 women, servants. Settings: 1 interior, 2 exteriors. Scribner. \$1.00. Permission from Charles Frohman, Inc., Empire Theatre, New York City.

* **THE ADVENTURE OF LADY URSULA**—Anthony Hope. A clever and popular play, a romantic comedy, full of action and not difficult. 4 acts. 12 men, 3 women. Costumes of 18th century. 3 interior settings. French. 50c. Royalty.

ALABAMA—Augustus Thomas. Melodramatic comedy of Southern life, difficult in technique. 4 acts. 8 men, 4 women. Settings elaborate: 1 interior, 3 exteriors. Dramatic Publishing Co. 50c. Royalty \$25.00 payable to American Play Co.

ALEXANDER AND CAMPASPE—John Lyly. A poetic Elizabethan romantic comedy of Greek theme, pretty and effective for a cast of girls especially. Suited to out-door performance. 5 acts. 25 men, 3 women, citizens, etc. Greek costumes. Settings: scenes in Athens. Scribner. (Mermaid Series.) \$1.00.

* **ALICE IN WONDERLAND**—Lewis Carroll (dramatized by Mrs. Burton Harrison). An excellent adaptation of the story, easy for school children or grown-ups and especially recommended. 3 acts. 20 to 30 characters, or more if desired. Costumes after the illustrations of the book. Setting: a wood. Dramatic Publishing Co. 25c.

ALICE-SIT-BY-THE-FIRE—J. M. Barrie. A delightful humorous comedy, best suited to older players. Requires delicacy in the characterizations. 3 acts. 4 men, 5 women. Settings: 2 interiors, easy. Scribner. \$1.00. Permission from Charles Frohman, Inc., Empire Theatre, New York City.

ALKESTIS—Euripides (translated by A. S. Way, arranged for school performance by Elsie Fogerty). A valuable adaptation of the Greek tragedy, especially suited to girls. Full directions, music and dancing. Recommended. 10 characters and chorus. Greek costumes. One setting, not difficult. Baker. 25c.

- * **ALL-OF-A-SUDDEN PEGGY**—Ernest Denny. A gay and popular English farce, not very difficult. Requires lively acting and a skillful actress in the rôle of Peggy. 3 acts. 6 men, 5 women. Settings: 2 interiors. French. 50c. Royalty.
- * **THE AMAZONS**—Arthur W. Pinero. Farceical romance, very amusing and not difficult. 3 acts. 7 men, 5 women. Settings important: 1 wood scene, 1 interior, a gymnasium with apparatus. Baker. 50c. Royalty \$10.00.
- ANTIGONE**—Sophocles (translated by A. S. Way, arranged for school performance by Elsie Fogerty). Especially adapted to production by girls, with full directions for costumes, music, and dancing. 11 characters and chorus. Greek costumes. One setting, not difficult. Baker. 25c.
- ARIZONA**—Augustus Thomas. Strong, melodramatic play of ranch life. Not suitable for the high school. 4 acts. 11 men, 5 women. Costumes, modern and military. Settings: 2 interiors, 1 exterior, rather difficult. Dramatic Publishing Co. 50c. Royalty.
- ARMS AND THE MAN**—Bernard Shaw. Brilliant comedy, requiring good acting. 3 acts. 4 men, 3 women. Settings: a bedroom, a garden, and a library; all elaborate. Brentano's. 75c.
- THE ARRAIGNMENT OF PARIS**—George Peele. The introduction of music and dancing in this play of mythical story, makes a beautiful production for school or community use, especially out-of-doors. May be adapted and simplified. 5 acts. 17 men, 22 women, shepherds, etc. Costumes easily arranged. Scenes all exteriors. Dutton. (Temple Dramatists.) 65c.
- * **THE ARRIVAL OF KITTY**—Norman Lee Swartout. A very funny and easy comedy of no special literary value but popular and amusing. 3 acts. 5 men, 4 women. Baker. 50c. Royalty \$10.00.
- THE ARROW-MAKER**—Mary Austin. An Indian play of high quality, dramatic. Rather difficult. 3 acts. 7 men, 9 women. 3 exterior settings, in rocky forests. Houghton Mifflin. \$1.00. Permission from publisher.
- THE ART OF BEING BORED**—Edouard Pailleron (translated by Barrett H. Clark). A delightful French comedy of manners, not very difficult, witty and effective. 3 acts. 11 men, 9 women. Settings: 2 rather elaborate interiors. French. 25c.
- * **AS YOU LIKE IT**—William Shakespeare (the Ben Greet edition with full and valuable stage directions). Especially suited to out-of-door performance, highly recommended. 5 acts. 17 men, 4 women, attendants. Costumes of Shakespeare's time. Doubleday, Page. \$1.50.
Also in William Warren acting edition. Baker. 25c.

- THE BANKRUPT**—Björnsterne Björnson (translated by R. F. Sharp in *Three Dramas*). A serious comedy of a family which has forfeited the higher values of life, regenerated through a business failure. Strongly dramatic and interesting, but requiring advanced acting. 4 acts. 15 men, 3 women. Settings: 2 easy interior scenes and a garden. *Everyman's Library*. Dutton. 90c.
- BEAU BRUMMEL**—Clyde Fitch. Comedy with serious ending. Leading man's part difficult. 4 acts. 10 men, 7 women, bailiffs. 18th century costumes. Settings: elaborate interior, an attic, an exterior. French. 50c. Royalty.
- * **THE BIRDS' CHRISTMAS CAROL**—Kate Douglas Wiggin. The dramatic version of this lovely story is well suited to presentation by amateurs. 3 acts. 3 men, 3 women, 8 children. Settings: easily arranged. *Houghton Mifflin*. 65c. Royalty.
- CANDIDA**—Bernard Shaw. A clever and dramatic comedy of English life. Effective and not very difficult for actors with experience. 4 men, 2 women. Setting: 1 interior scene throughout. *Brentano's*. 75c.
- THE CANTERBURY PILGRIMS**—Percy MacKaye. A brilliant and beautiful play which in its artistic and pictorial effects is worthy the most careful production. It is based on Chaucer's *Canterbury Tales*. Especially recommended for outdoor performance. 4 acts. 46 men, 7 women. Costumes in character. Settings: 2 interiors, 2 exteriors. *Macmillan*. \$1.25. Permission from author.
- CAPTAIN BRASSBOUND'S CONVERSION**—Bernard Shaw. A picturesque English comedy of modern life, not difficult for experienced actors. 3 acts. 12 men, 1 woman, attendants. Settings: Moorish castle rooms, and a garden. *Brentano's*. 75c.
- CAPTAIN JINKS OF THE HORSE MARINES**—Clyde Fitch. Delightful comedy for amateurs. 3 acts. 13 men, 13 women, soldiers, etc. Costumes from *Godey's Ladies Book*. Settings: landing dock of a steamer line, a hotel interior. French. 50c.
- * **CAPTAIN LETTERBLAIR**—Marguerite Merrington. A popular and easy comedy, amusing and dramatic. 3 acts. 9 men, 3 women. Settings: interiors, 1 exterior. French. 75c. Royalty.
- CASTE**—T. W. Robertson (William Warren acting edition). A favorite romantic comedy affording an opportunity for excellent character work and not very difficult. 3 acts. 4 men, 3 women. Settings: 2 interiors. *Baker*. 25c.
- * **THE CHINESE LANTERN**—Laurence Housman. A delightful and amusing play of Chinese life, rather difficult but especially suited to a cast of girls. 3 acts. 12 men, 3 women. Chinese costumes. Setting: a Chinese studio interior. *Dramatic Publishing Co.* \$1.25. Royalty.

* **THE COMEDY OF ERRORS**—William Shakespeare (the Ben Greet edition with full and valuable stage directions). Especially recommended. 3 acts. 11 men, 5 women, attendants. Costumes of the time. One setting may be used throughout, a street scene. Doubleday, Page. \$1.50.

Also published in 5 acts. Baker. 15c.

COMUS—John Milton (arranged for school performance by Lucy Chater). A masque with music and dancing, giving an opportunity for an exceptionally beautiful entertainment. 3 scenes. 6 men, 3 women, attendants. Special costumes. 1 interior, 2 exterior settings which may be simplified. Adapted to out-of-doors. Baker. 25c.

* **COUSIN KATE**—Hubert Henry Davies. A lively comedy of English life, easy and popular. 3 acts. 3 men, 4 women. Settings: 2 easy interiors. Baker. 50c. Royalty \$50.00.

* **THE CRICKET ON THE HEARTH**—Charles Dickens (adapted by Albert Smith). A beautiful little play with excellent parts, requiring rather advanced acting. 3 acts. 6 men, 6 women. 2 interior settings. Baker. 15c.

CYRANO DE BERGERAC—Edmond Rostand (translated by Gertrude Hall). A difficult tragi-comedy of high literary and dramatic excellence, suited to outdoor performance. 5 acts. 26 men, 10 women, soldiers, etc. Costumes of 1640. Settings: 2 interiors, 3 difficult exterior scenes. Doubleday, Page. \$1.00.

DAVID GARRICK—T. W. Robertson. Romantic comedy, not difficult with a good actor for the title rôle. 3 acts. 8 men, 3 women. Court costumes. Settings: simple interiors. Dramatic Publishing Co. 15c.

THE DEVIL'S DISCIPLE—Bernard Shaw. A serious comedy for advanced amateurs. Dialogue and action excellent. 3 acts. 11 men, 3 women. Costumes of Puritan times. Brentano's. 75c.

THE DICTATOR—Richard Harding Davis. Brilliant farce with exciting situations of adventure in South America. 3 acts. 14 men, 3 women. Settings: 1 interior, 1 deck scene on shipboard. French. 50c. Royalty.

* **THE ELOPEMENT OF ELLEN**—Marie J. Warren. An easy and very amusing comedy of modern American life. 3 acts. 4 men, 3 women. Settings: 1 interior, 1 exterior scene. Baker. 25c.

AN ENEMY OF THE PEOPLE—Henrik Ibsen (translated by W. Archer). A serious play of distinct dramatic value and democratic theme. 5 acts. 9 men, 2 women. Settings: 3 interiors. Baker. 25c.

* **EVERYMAN**—(edited by Clarence G. Child). The famous old English morality play, not difficult to produce and very worth while. Especially

recommended for schools. 3 men, 4 women. Costumes in character. No special scenery. Houghton Mifflin. (Riverside Edition). 32c.

Volume also includes Abraham and Isaac, The Second Shepherd's Play, The Robin Hood Plays, and The Saint George Play—all early English plays.

EYVIND OF THE HILLS—Johann Sigurjousson (translated by Schanche, in *Modern Icelandic Plays*). A powerful and beautiful tragedy, requiring exceptional acting. 4 acts. 7 men, 4 women, 1 child. Settings: 2 interiors, 2 rather difficult exterior scenes. The American-Scandinavian Foundation, New York. \$1.50. Permission from publisher.

Volume includes *The Haraun Farm*.

THE FAN (Il Ventaglio)—Carlo Goldoni (translated by K. McKenzie). A masterpiece of Italian drama which requires experienced acting. This comedy is very effective when well done. Recommended. 3 acts. 10 men, 4 women. Costumes of the 18th century. One street scene throughout. Yale University Dramatic Association. \$1.50.

FANNY AND THE SERVANT PROBLEM—Jerome K. Jerome. Capital English society farce. Easy, with a good actress in the part of Fanny. 4 acts. 5 men, 18 women. Setting: one interior scene throughout. French. 50c. Royalty.

* **THE FOREST PRINCESS**—Constance D'Arcy Mackay (in *The Forest Princess and Other Masques*). A beautiful play for out-of-door performance with music and dancing, especially suited to schools. 3 acts. 20 characters and as many attendants as desired. Mediaeval costumes. Henry Holt. \$1.35.

Volume includes *The Gift of Time*, *A Masque of Conservation*, *The Masque of Pomona*, *A Masque of Christmas*, and *The Sun Goddess*.

THE FORTUNE HUNTER—Winchell Smith. A charming romantic comedy of life in a small western town. Not difficult. 4 acts. 16 men, 3 women. 3 interiors, 1 exterior scene. French. 50c. Royalty.

GILES COREY, YEOMAN—Mary E. Wilkins. A tragedy of the Salem witchcraft days. Rather difficult but well written and dramatic. 6 acts. 5 men, 7 women, Salem folk. Costumes of the time. Settings: 4 interiors, 1 exterior scene, moderately difficult. Harper. 50c.

THE GREAT DIVIDE—William Vaughn Moody. A rather difficult play of American life in the west. 3 acts. 10 men, 3 women, 1 boy. 2 interior settings and 1 difficult outdoor scene. Macmillan. \$1.25. Permission from publisher.

* **GREEN STOCKINGS**—A. E. W. Mason. English comedy, excellent for amateurs. 3 acts. 7 men, 5 women. Settings: 2 easy interiors. French. 50c. Royalty.

- * **THE HARLEQUINADE**—Dion C. Calthrop and Granville Barker. A beautiful little "excursion" into the world of fancy in a series of delightful fantasies. Elaborate and difficult but artistically worth while. 4 scenes. 6 men, 2 women. Costumes according to the character. Settings: 3 exteriors, 1 interior, rather difficult. Little, Brown, \$1.25. Permission from Paget Dramatic Agency, 25 West 45th St., New York City.
- HENRY V**—William Shakespeare. One of the best historical plays, especially recommended. 37 men, 4 women, lords, etc. Costumes in character. Settings: simple or elaborate. French. 25c.
- * **HER HUSBAND'S WIFE**—A. E. Thomas. A clever American comedy, especially suited to rather advanced amateurs. 3 acts. 3 men, 3 women. One well-furnished interior throughout. Doubleday, Page, (Drama League Series). 75c. Royalty to French.
- * **THE HOUSE NEXT DOOR**—J. Hartley Manners. A serious comedy dealing with the overthrowing of the aristocratic English prejudices against those of Jewish race. 3 acts. 8 men, 4 women. 2 interior settings. Baker. 50c. Royalty \$10.00.
- * **THE IMPORTANCE OF BEING EARNEST**—Oscar Wilde. Brilliant English society farce, especially recommended. 3 acts. 5 men, 4 women. Settings not difficult but elaborate: 2 interiors, 1 exterior. Baker, and French. 50c.
- JEANNE D'ARC**—Percy MacKaye. Elaborate and difficult to produce but an excellent play of high literary quality. Well worth the time and care necessary to an adequate performance. 5 acts. 40 men, 7 women, soldiers, etc. Costumes of the time. Settings all difficult: 2 interiors, 4 exterior scenes. May be given out-of-doors and simplified. Macmillan. \$1.25. Permission from author.
- JULIUS CAESAR**—William Shakespeare (the Ben Greet edition with full and valuable stage directions.) Difficult but possible for skilled amateurs. 5 acts. 31 men, 2 women, attendants. Some parts may be doubled. Costumes of the time. Setting: one scene may be used throughout. Doubleday, Page. \$1.50.
Also in William Winter edition from Edwin Booth's Prompt-Book. Penn Publishing Co. 25c.
- JUST TO GET MARRIED**—Cicely Hamilton. Comedy of English society, with strong human interest. The part of the heroine demands skilled acting. 3 acts. 5 men, 5 women. Settings: 3 interiors, one the waiting room of a station. French. 50c. Royalty.
- * **THE LADIES OF CRANFORD**—Mrs. Gaskell (dramatized by Mary B. Horne). Especially recommended for girls. 3 acts. 13 women. Costumes of 1840. Settings: 2 easy interiors. Baker. 25c.

* **THE LADY OF THE WEeping WILLOW TREE**—Stuart Walker (in *More Portmanteau Plays*). A beautiful and poetic Japanese fantasy. Not difficult to produce with experienced acting. 3 acts. 2 men, 4 women. Costumes, Japanese. Settings: exteriors, easily arranged. Stewart. \$1.75. Permission from author, 304 Carnegie Hall, New York City.

Volume includes *The Very Naked Boy*, and *Jonathan Makes a Wish*.

THE LADY OF LYONS—Bulwer Lytton. An historical romance which has been a popular favorite and is very effective. 5 acts. 12 men. 5 women. Costumes of the time. Settings: 3 exteriors, 3 interiors, rather elaborate. Baker. 25c.

LADY WINDERMERE'S FAN—Oscar Wilde. Comedy of English society, serious in tone. Difficult. 4 acts. 7 men, 9 women. Settings: 3 handsomely furnished interiors. Baker, and French. 50c.

THE LION AND THE MOUSE—Charles Klein. A popular melodramatic play of modern American business and politics. Not too difficult. 4 acts. 10 men, 8 women. Settings: 3 interiors. French. 50c. Royalty.

LITTLE EYOLF—Henrik Ibsen. A serious drama for advanced amateurs. 3 acts. 2 men, 3 women and a child. Settings: 2 exterior scenes, 1 interior. Scribner. \$1.25.

THE LITTLE MINISTER—J. M. Barrie. A charming romantic comedy, especially recommended. 4 acts. 11 men, 4 women. Settings: 2 interiors, 2 exteriors. Scribner. \$1.00. Permission from Charles Frohman, Inc., Empire Theatre, New York City.

LONDON ASSURANCE—Dion Boucicault. Lively old-fashioned comedy, especially recommended. 5 acts. 10 men, 3 women. Costumes modern or of the period. Settings: 2 interiors, 1 exterior. Baker, and Dramatic Publishing Co. 15c.

LORDS AND LOVERS—Olive Tilford Dargan (in *Lords and Lovers and Other Dramas*). Romantic historical drama in verse form. Suitable for advanced amateurs. 4 acts. 18 men, 4 women, attendants. Costumes of the 13th century. Settings: 7 interiors, 1 exterior; may be simplified. Scribner. \$1.50. Permission from author.

Volume includes *The Shepherd*, and *The Siege*.

* **THE LOVE-CHASE**—James Sheridan Knowles. An excellent old English comedy. Not very difficult and offering opportunity for fine acting. 5 acts. 11 men, 6 women. Costumes of the time of Charles II. Settings: rather elaborate interiors, may be simplified. French. 25c.

LOVE'S COMEDY—Henrik Ibsen. A satirical comedy of married life contrasted with the romance of youth. Not difficult and especially recommended. 3 acts. 17 men, 5 women, others. One exterior setting throughout. Scribner. \$1.25.

- LOVE'S LABOR LOST**—William Shakespeare. An acting version of the romantic comedy, giving valuable directions. Not very difficult. 5 acts. 13 men, 7 women. Costumes of the period. Settings: simple or elaborate. French. 25c.
- LYSISTRATA**—Aristophanes (arranged by Winifred Ayres Hope). A classic play, strikingly modern in its theme, Feminism. Especially recommended for a cast of girls. 5 men, 4 women, chorus. Greek costumes. Setting easily arranged. French. 25c.
- THE MAGISTRATE**—Arthur W. Pinero. An English society farce, requiring rather advanced acting. Very amusing and effective when well done. 3 acts. 12 men, 4 women. Settings: 3 easy interiors. Baker. 50c. Royalty \$10.00.
- MAJOR BARBARA**—Bernard Shaw. A Salvation Army drama, rather difficult. 3 acts. 10 men, 5 women. Settings, 1 interior, 1 exterior. Brentano's. 75c.
- THE MAN FROM HOME**—Booth Tarkington and Harry Leon Wilson. Comedy, not difficult. One important man's part. 4 acts. 11 men, 3 women, attendants. Settings: 1 interior and a garden or terrace. Harper. \$1.25. Royalty.
- THE MAN OF THE HOUR**—George Broadhurst. Play of modern political conflict. Strong situations and good comedy. 4 acts. 13 men, 3 women. 4 interior settings. French. 50c. Royalty.
- * **THE MAN WITHOUT A COUNTRY**—Elizabeth McFadden and A. Crimmins (adapted from the story by Hale). An excellent play for patriotic occasions, especially recommended for schools. Prologue, 3 acts, epilogue. 17 men, 1 woman. Military costumes of today and of 1807, Army and Navy. 3 interior settings. French. 25c. Royalty.
- THE MANOEUVRES OF JANE**—Henry Arthur Jones. A very laughable English comedy, rather difficult, but effective. 4 acts. 10 men, 11 women. 3 rather elaborate interior settings. French. 50c. Royalty.
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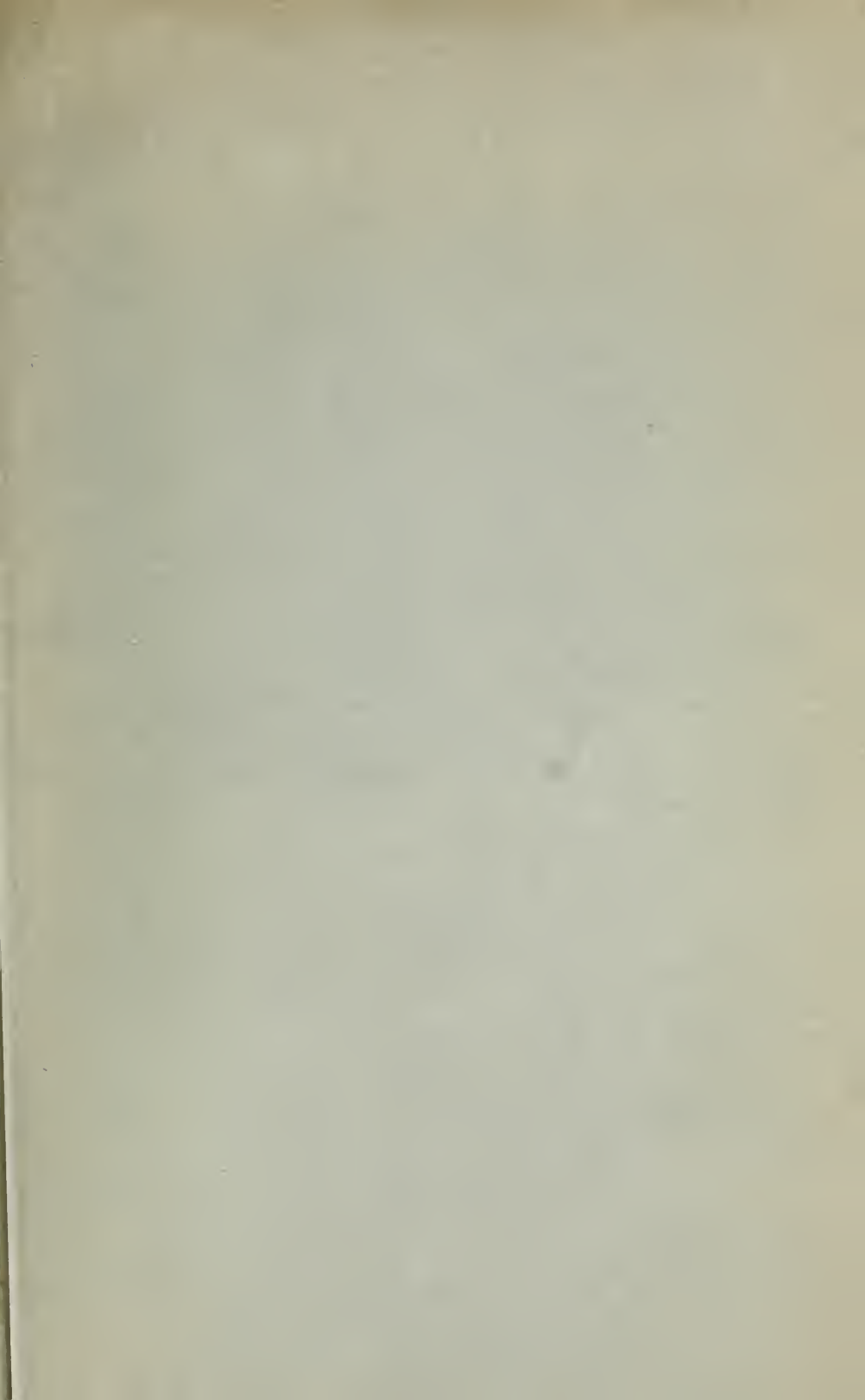
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